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VIKRAMĀDITYA TALES FROM MONGOLIA

DR. CHARLES R. BAWDEN

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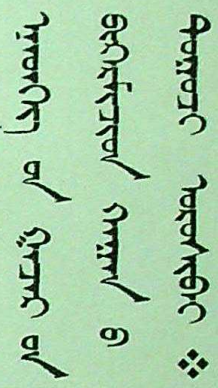

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EDITOR-IN-CHIEF

आचार्य-रघुवीर-समुपक्रान्तं

जम्बुद्वीप-राष्ट्राणां
(भारत-नेपाल-गान्धार-शूलिक-तुरुष्क-पारस-ताजक-भोट-चीन-मोंगोल-मञ्जु-
उदयवर्ष-सिंहल-सुवर्णभू-श्याम-कम्बुज-चम्पा-द्वीपान्तरादीनां)

एकैकेषां समस्रोतसां संस्कृति-साहित्य-समुच्चय-
सरितां सागरभूतं

शतपिटकम्

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MONGOL-PITAKA

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Vol. 6

VIKRAMĀDITYA TALES FROM MONGOLIA

शतपिटकस्य

मोंगोल-पिटके

षष्ठो भागः

विक्रमादित्यचरितम्

श्रीमता बोधनेन सम्पादितम्

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FOREWORD

The present Mongol text of *Enedkeg-ün Γaǰar-un Bikarmiǰid Qaγan-u Tuγuǰi* (Biography of King Vikramāditya of India) has been reproduced from the Urga print, dated 13th year of Olan-a Erkügdegsen, i.e, 1924 A. D., which is now hard to get at. The back page of the cover registers the price, Yangči-yan 2, the number of copies 3000, and the Russo-Mongol printery of the Capital City (Ulanbator).

The Biography begins with ओं स्वस्ति and ends with मङ्गलं भवन्तु (corr. भवतु). It is replete with Sanskrit names, many being common with Kisna Qaγan tales. Some of them are too obvious to be missed, e.g.—Galba कल्प, Anangda आनन्द, Madura मथुरा, J̌oti ज्योति, Radna रत्न, Adiya आदित्य, Bidyavadi विद्यावती, Badma पद्मा, Čandi चण्डी, Nagarantsa नागराज, Bud बुध, Brqasbadi बृहस्पति, Šugra शुक्र, Angγaraγ अङ्गारक, Saničar शनैश्चर, Včir Anangda वज्रानन्द, Raγučid राहुजित्, Gamala कमल, Namoradnaraya नमोरत्नत्रयाय, Büsba पुष्प, Balirangǰa बलिराज, Langga-buri लङ्कापुरी.

The Biography constitutes the third cycle of Vikramāditya tales that together form a Trilogy. The other two are:

(a) Araǰi Booǰi, or more popularly Arǰi Burǰi. The title page reads: *Bikarmiǰid Qaγan-u Namtar-i Araǰi Booǰi Qaγan-dur Modun Kümün-ü Ügülegsen Üliger-üd orušibai.* Its romanised text and English translation by C. R. Bawden have been already published in the Śatapiṭaka series, vol. 13. Its text in Mongol script and a hitherto unpublished Tibetan version has also appeared in the same series as vol.15.

(*b*) *Kisan-a Qaγan-u Tuγuǰi*, or more simply though less distinctly, *Γučin Qoyar Modun Kümün-ü Üliger* (32 Wooden Men's Stories). That this Kisana or Kisna is identical with Lord Kṛṣṇa of the Bhāgavatas, is borne out by references to the river Yamunā, to the Gopīs, to Rādhā and Rukmiṇī. Kṛṣṇa is described as *tümen ǰiryulang-tu* अयुतभोगवान् (the enjoyer of a myriad joys). But here he appears in a Buddhist mantle. My daughter, Mrs. Sushama Lohia, is engaged on its study and her edition, due to be published next year, will complete the Trilogy and make it available in a modern garb to the world of orientology.

Raghu Vira

New Delhi
30th March, 1962

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पुस्तकालय
गुरुकुल कांगड़ी विश्वविद्यालय
हरिद्वार

INTRODUCTION

"The Tale of King Vikramāditya of the Land of India" is a prose story, divided into thirty-two chapters, narrating the history of the well-known legendary king Vikramāditya from the time when, as a young man, he left home after a supposed insult on the part of the wife of one of his brothers, with the intention of finding a wife "born from a lotus-flower, bearing the thirty-two signs, and possessed of a thousand rays of light". After many fantastic adventures Vikramāditya obtained the desired wife and the book describes also how he acquired his celebrated throne with its thirty-two attendant wooden figures which forms the central point of a number of cycles of tales in various eastern literatures. It is not at all certain how this book can have originated. The colophon says simply that the "original text of the tale" (*tuyuǰi-yin eke bičig*) was copied down by two men, and that it was reprinted "without too much correction" (*bayulyan abču tediiyilen yeke ǰasaburilan iigei keblebei*). The book is composed throughout in prose, without evoen any interspersed verses, but its repetitive and formulaic manner of composition leaves the impression that an oral narrative stands behind the "original text" which was copied. This repetitive manner of narration, more noticeable in the first half of the book than the second, is a quite unsophisticated one, and tends to produce a monotonous effect on the reader, since little trouble seems to have been taken to vary or differentiate the accounts of similar events when these occur in a series. The account in chapters 5 and 6 of the embassies of the seven kings who come to woo a princess exemplify this sufficiently. Further, the formulas used in the relation of commonly occurring events, especially for example the appearance of a minister before the king who has summoned him, are hardly ever varied or elaborated at all. At times events which have previously occurred are recalled in summary by one or other of the characters in the story, so that, although the style of the book recalls the classical Mongol of such texts as the "Ocean of Stories" (*Üliger-iin Dalai*) rather than the colloquial language of the Khalkha prose and verse legends recorded for instance by Poppe, it is difficult not to conclude that the text represents a recording of an

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oral composition.

The book purports to tell the life of King Vikramāditya himself, before the controversy over his throne and the contenders for it arose. Hence in the chronology of the Vikramāditya legend it occupies an early place, but from the point of view of literary history it must be of comparatively recent date, depending for its *raison d'être* on the popularity of the widely-known theme of the marvellous throne and its thirty-two wooden guardians. Besides, its division into thirty-two chapters, each with an Indian-type name as its title, can be no more than a conscious imitation of the similar division of earlier books, of which the tales of Kisna Qan (*Γučin qoyar modun kümün-ü üliger*)[1] is a familiar example. The names are naturally not said to be the names of the wooden men themselves, as are the different set of names in the Kisna Qan collection. It is hardly realistic to attempt to date a work such as this, since evidently the themes involved must be considerably older than the book itself at any stage of the latter's development towards written form. There is, however, an indication that the written version must be, as indeed would be expected from the style, a production of the eighteenth century or later. Two minor stories are to be found also, as will be shown below, in the Kisna Qan collection, which is to be dated, presumably, to the year 1686[2]. If one text has been borrowed partially from the other, rather than both fortuitously using a common source, written or oral, then it seems more likely, for the reason of internal chronology just given, that the text here published is the secondary one.

Since the contents of the book do not correspond very closely with those of other Mongol Vikramāditya tales, they will be analysed in some detail here:

Chapter I, "*Manggalam*"

Bigarmiǰid (Vikramāditya) is the third son of the first king of India Maqasambadi (Mahāsammata) who reigns in the city of Rančagiraγ (Rājagṛha). Bigarmiǰid is twelve years old and unmarried. One day, while out hunting, he becomes thirsty, and goes into the house of his sister-in-law to ask for a drink. She is too busy sewing ornaments for the Buddha to attend to him, and says she will call a servant. This angers Bigarmiǰid who asks if he is less important than her work, and his sister-in-law challenges him to go off and find a wife "born of a lotus, possessed of the thirty-two signs and shining with a thousand rays". He

[1] Kalgan, 1958.

[2] See page 1.

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departs. The king and queen send an officer to bring him back, but Bigarmiǰid tells his story to the officer (the first of several recapitulations), and refuses to return. The queen questions her daughter-in-law who explains what has happened. The queen reports to the king who sends out an officer with forty thousand troops, but who fails to find Bigarmiǰid.

Chapter II, "*Galba*"

A soothsayer discovers that Bigarmiǰid has gone to a certain land where he is sitting under a Kalpavṛkṣa tree. The officers find him, but again he refuses to return and disappears.

Chapter III, "*Anangda*"

After a further year's wandering Bigarmiǰid comes to a lake called Adčila. There he dreams that he has been united with a wife such as he is seeking. As he awakes there comes from the east a Brahman who announces himself as the Brahman Bodhisattva from the city of Madura. Bigarmiǰid, referred to now as the "sage" (*arsi*), gives his name as Čid, coming from Rājagṛha. The Brahman is looking for the heart of a sage as medicine for his sick son. Bigarmiǰid gives his heart, and the Brahman prays that all his wishes may be fulfilled. Bigarmiǰid asks about the city of Madura and learns that there is a king there called Suriya, with his wife Geser and a daughter named Bidyavadi, adopted from the god Önggetü tngri. The Brahman goes home and cures his son and offers tea to the clergy and alms to the poor. He informs the king of these happenings and is sent to fetch the sage. Bigarmiǰid tells him that he is the youngest son of the king of Rājagṛha. Officers are sent to summon Bigarmiǰid to Madura and he arrives and is installed in a newly built palace.

Chapter IV, "*Joti*"

The king and the sage meet and the sage repeats the story of the hunt. All the people are assembled and the king gives him the title of Biira Bigarmiǰid. A feast is held.

Chapter V, "*Mahāmudra*"

The king hears a noise and sees dust arising. A minister goes to investigate and sees that great armies are approaching. The heads of the king's guards, Bars and Čarai, are sent to look, and report that seven kings are coming.

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These have come to woo the king's daughter, but he does not know to whom to marry her. His decision to give her to Bigarmiǰid is opposed by his ministers, though previous investigation of her fate has shown the king that she must be married to Bigarmiǰid alone. The ministers fear that this course of action will involve him in discredit and depart in disapproval. A fool-minister warns the king of the mutual dependence of king and ministers. The question is discussed for nine years. Princess Bidyavadi has her own ideas, saying that she has already received as a sign from Qormusda a jewel which will light up when held in the hand of the man she is destined to marry. She keeps this jewel in her house, guarded by a thousand maids.

Chapter VI, "*Radna*"

The disagreement with the ministers is settled and a feast is held. One of the kings who has arrived, King Bam, sends his minister Amarsangdiba to greet King Suriya and to say that he has come because King Suriya had promised him his daughter. In a very repetitive chapter the remaining kings send their ministers with similar messages. Suddenly a great noise is heard.

Chapter VII, "*Nangsadara*"

No one knows the cause of the noise. But after six months of investigation the minister Amarsangdiba is discovered and he explains that a great treasure is coming down from the heaven of Qormusda, and recommends the king to prepare an altar and put Qormusda's name on it and light candles and incense sticks and pray, and then a sign will come. These preparations are made. A rainbow appears and strikes the king, and a messenger comes out with a box which he puts on the altar. He proposes to inform the king in private about the box. Qormusda has sent a message that Bigarmiǰid and Bidyavadi are to be married. The box contains wedding presents.

Chapter VIII, "*Adiya*"

A great drinking-feast is held and all present get drunk. The the king offers the messenger a present. All he requests is Bidyavadi's maid Badma as a wife. Bidyavadi asks him to come back at the time of the wedding, when she will give him her other maid Čandi as well, and a hundred girls as attendants. The messenger leaves on a rainbow.

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Chapter IX, "*Nagarantsa*"

Amarsangdiba is sent for and King Suriya asks him about his knowledge of the doctrine, divination, and the languages of creatures. He says that he knows the language of the nāgas very well, his master having been the king of the nāgas. He speaks about his doctrines and explains a magic method of curing sickness for which he is rewarded. Then Amarsangdiba requests an answer to take back to his king.

Chapter X, "*Bud*"

Greetings come in from all the kings.

Chapter XI, "*Brqasbadi*"

A fool-minister goes to see if the messengers are all assembled at the yamen. He asks their business and they say they have come for the fulfilment of King Suriya's promise to marry off his daughter. One after another they go back to their kings bearing the promise of an answer. Amarsangdiba recounts to his master King Bam all that has happened in his presence, ignorant only of what the heavenly messenger actually said.

Chapter XII, "*Šugra*"

All the other messengers report to their kings. Then the actual reply of King Suriya is sent, and King Bam accepts the challenge to hold the jewel.

Chapter XIII, "*Angγaraγ*"

In this very repetitious chapter the message is delivered to the other kings.

Chapter XIV, "*Saničar*"

The replies of the kings are reported to King Suriya who sends further messages. The date for the contest is fixed.

Chapter XV, "*Včir anangda*"

The kings are summoned for that day. Preparations are made and the day is reported to Qormusda. His throne shakes a little and he is afraid. The assembled gods do not know the reason for this, but two of them report that Qormusda has two old enemies. It is due either to them or to the fact that Bigarmijid is to be married that the throne has moved, and so a minister Raγučid is sent to ascertain

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whether or not King Suriya is offering a prayer. With a great noise he arrives at the king's palace and returns and reports to the gods.

Chapter XVI, "*Mahāmanggala*"

The gods assemble and Qormusda tells them to go and attend Bidyavadi, but Mahādiba says they cannot leave their own country empty. So Önggetü tngri and Öngge ügei tngri are to go, and Raγučid, also, is to go and fetch his wives. Bigarmiǰid is doubtful whether, as a sage, he should take a wife, but King Suriya recalls the episode of the hunt and Bigarmiǰid agrees to obey him. The heavenly messengers and the seven kings appear, and Bidyavadi arrives so beautifully adorned that the kings cannot bear the sight. Bigarmiǰid takes the jewel last of all and in his hand it emits light.

Chapter XVII, "*Qungdaradna*"

Bidyavadi is set on a horse to go to her new home. Prayers are offered and a feast held, and the fool-minister demands the maid Čandi as his wife.

Chapter XVIII, "*Sugra*"

The gods are about to go away. The drunken fool-minister detains them a moment while he introduces Čandi as his wife and kisses her cheek. The gods laugh and go. Then Raγučid arrives and receives Badma and Čandi as promised.

Chapter XIX, "*Banda*"

The fool-minister asks Raγučid if he is not ashamed to take Čandi after he has kissed her. Raγučid and the girls depart on a rainbow. Then Bigarmiǰid begins a religious observance. He dreams that his parents are anxious, appears worried, and will not explain himself. His wife sends for her parents who arrive quickly. The fool-minister suggests that Bigarmiǰid needs more wives. Then Bigarmiǰid explains about his former vow (Chapter I). On the subject of keeping vows he recounts a story of a minister who met a sage and offered him all he desired. Unable to fulfil the request for a faultless white Avalokiteśvara, the sage prepares to die, but is saved by Avalokiteśvara himself.

Chapter XX, "*Mahādura*"

Similarly, Bigarmiǰid must keep his word, and he has taken an oath to find a wife born of a lotus. He wishes to finish his quest, and then he will return

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to Bidyavadi. All agree to this, and on the subject of married faithfulness Bidyavadi tells an entertaining and somewhat obscene parable about how a queen was able to win back her king from a love affair with a slave woman (called here *kitad eme*).

Chapter XXI, "*Burungradna*"

Bigarmiǰid sets out and stays by the side of a lake in the form of a sage. The king of a neighbouring city, whose daughter refuses to marry anyone but Bigarmiǰid, is worried about his future births. Bigarmiǰid helps him to fulfil his destiny of becoming a snake and subsequently a Buddha.

Chapter XXII, "*Isdararadna*"

The king's ministers now offer the throne to Bigarmiǰid. But he must first fulfil his vow and will then return. He sets out, and after a year finds himself by a well where he dreams of meeting a nun (*čibayanča toyin*). Next day a light appears in the south-west and a nun appears from it. They greet each other and Bigarmiǰid gives himself out to be the sage Čid. The nun invites him to her home. He hesitates, as she is a woman, but she persuades him by saying that the Buddha never said that women were to be excluded from being taught the Law.

Chapter XXIII, "*Mahānadayan*"

The nun asks for instruction, offering her body, tongue and mind. She says she is capable of being Bigarmiǰid's slave and letting him kill her and take all that is hers. She takes off some of her clothes so that he can cut off her flesh, but out of modesty refuses to undress entirely. After this test Bigarmiǰid gives her instruction.

Chapter XXIV, "*Mahārali*"

The instruction is continued, Bigarmiǰid using homely parables such as "It is like one's not being able to erase the brand on a horse". The nun explains that her fate is to be married to Bigarmiǰid. Then he discloses his identity and tells her to stay there while he fulfils his vow. He goes off again in the form of a sage.

Chapter XXV, "*Mahāčandi*"

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He comes to a lake where there is nothing but a ruined temple. He stays there twelve years. Suddenly a girl named Čandi appears to whom he tells his story. She disappears and twelve more years pass. This is a temple of Vajra-yoginī. As she needs food, Mañjuśrī suggests that she eat the flesh of Bigarmiǰid and in a fierce transformation she arrives and demands his flesh which he gives. Then she explains how he is to find his lotus-girl. He must pursue his road past two great dangers, and come to lake Mapam. There he is to take one flower and nothing more, and return to the temple.

Chapter XXVI, " *Asurimara*"

Galingdawa, a transformation of Vajra-yoginī, warns him of a huge king called Asuri, and tells him not to go to that city, but to stay at a near-by river. He receives a letter with her seal. The king sends all his officers, in the shape of the animals of the twelve-animal cycle, to attack Bigarmiǰid, but they cannot kill him, and in the end Vajra-yoginī kills the king.

Chapter XXVII, "*Gamala*"

Bigarmiǰid meets another monster with a tiger's head which he subdues with the sealed letter, and he explains why the monster has found this terrible rebirth. He reaches lake Mapam but picks two flowers and dies and is turned to ashes. Galingdawa is sent to revive him and brings him and the flower to Vajra-yoginī, who produces a beautiful girl from the flower and tells Bigarmiǰid to hurry home and not to open the flower again till he gets there. He reaches a temple in his father's domain, and sleeps there, but opens the mouth of the flower sufficiently to use the knee of the girl as a pillow.

Chapter XXVIII, "*Mahāsambadi*"

The wife of the king's shepherd has quarreled with her husband and is intending to drown herself in the lake, but catches sight of the sleeping couple. The lotus-girl retires into her flower and the woman ties it up and throws it into the lake and takes the girl's place. Next day she explains her ugliness by saying she has taken on a different appearance to avoid arousing the lust of others. After having a child she will resume her beautiful shape. Bigarmiǰid and his sham wife are fetched home in triumph, and the wife makes obeisance to the fire. Bigarmiǰid's sister-in-law recognises her, but the queen silences her as a trouble-maker.

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Bigarmiǰid goes with his brothers for a swimming match. They find the lotus, and only he can catch it. But the wicked wife drugs him into a stupor and sends her maids to burn the flower. Instead they leave it on a rock and burn a piece of paper on which they have smeared filth, and they bring the ashes to the wicked wife who puts them in the sole of her boot. A sage finds the flower and takes it to offer to the Buddha. A cat comes and opens the mouth of the flower and the lotus-girl emerges. The sage adopts her as his daughter. Next day Bigarmiǰid sees her while he is out hunting. He requests her as his wife and marries her. The wicked wife is gradually deserted by all her people, and is reduced to feeding on her own filth.[3] Then all the men of the kingdom are sent out to kill a marauding tiger. The wicked wife makes use of Bigarmiǰid's absence to kill her own son and put blood and flesh on the mouth of the sleeping lotus-girl, to leave the boy's head in her right hand and a leg in her left and to put the rest of the flesh in a box below her throne. Then she raises a hue and cry for her lost son. The body is found and the lotus-girl is accused of being a demon. To avoid leading the executioners into sin she kills herself and undergoes various transformations, her blood forming a great lake. Qormusda's throne is shaken.

Chapter XXIX, "*Mardaba*"

Bigarmiǰid finds the lake and drinks a little from it. He hears a parrot and a kalavingka talking to each other and describing the fate of the lotus-girl.

Chapter XXX, "*Namoradnaraya*"

The parrot begs the kalavingka to find a way for Bigarmiǰid to regain his wife, and the kalavingka propounds a suitable vengeance. The wicked woman is to be impaled on a red-hot iron and have irons thrust under her finger-nails, and an iron chain bound round her neck. She is to be made to walk round the city of Rājagṛha, then she is to be torn in pieces by wild dogs, and finally Bigarmiǰid is to shoot her to death and send her to the Vajra-hell. Then he is to plunge into the lake where he will find his lotus-girl. All this is performed and Qormusda's

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[3]. Presumably as a result of the ashes in her boot-sole. Exorcism by filth was certainly practised by the Mongols. It is recorded in the biography of the Jaya Pandita that he recommended this type of exorcism in suppressing shamanism and there are further references to it in handbooks of magic of probable Tibetan origin.

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throne shakes again. A council of the gods is held and Raγučid investigates and reports what has happened.

Chapter XXXI "*Büsba*"

The god Öngge ügei tngri wonders how to deliver his daughter, the lotus-girl, from the lake. Then the Buddha Śākyamuni tells a story of an earlier existence of Qormusda, how as a boy unloved by his father he set out for the realm of Vajradhara and became king of the gods, taking all the belongings of Balirangǧa.

Then Bigarmiǰid is brought out of the lake and Bišugarm (Viśvakarmā) makes a palace for him. The throne of Balirangǧa, which alone of his possessions had not been given to Qormusda, is destined for Bigarmiǰid and the gods are sent to fetch it.

Chapter XXXII, "*Mahā ivadi*".

A Bodhisattva comes and complains of the kingless state of the realm of Vaiśālī, which has been annexed by a demon from Langgaburi. Bigarmiǰid is sent to reign there. He has to decide a law-suit. A refugee has dwelt many years with a man who has looked after him. On going to recover his property, he leaves a jewel as security for a loan and promises to redeem it on his return, but at that time the host tries to retain it in payment for past hospitality. Bigarmiǰid decides the case but is dissatisfied with his judgment. Then his ministers tell him of a king who sacrifices his flesh to Vajra-yoginī every day, and in return receives money which he distributes to his people. Bigarmiǰid does likewise and his flesh is more pleasing to Vajra-yoginī than that of the other king, King Alirangǧa. Bigarmiǰid explains that he is offering his flesh to relieve the other king of his task, and would like him to continue receiving the money as before. This happens, and then Bigarmiǰid takes a consecration, reigns for eighty years and dies. The Buddha orders his body to be buried between Tibet and Nepal, and his throne is to be deposited in a certain cave. There thirty-two wooden men are to be placed on the steps and given titles, and then if later anyone tries to ascend the throne they are to tell the history of Bigarmiǰid, so that only some one of equal abilities may sit there. This is all done and the book, called here a sūtra, ends with a recital of the merits to be obtained by reading it or copying it and so on.

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This analysis, while not emphasizing the repetitive nature of many episodes in the book where the author hardly seems to have tried to enliven the bare bones of the narrative by imaginative elaboration, may serve to indicate its somewhat clumsy and unbalanced mode of construction. Ending as it does with an account of how the magic throne is to be guarded by thirty-two wooden men, each with a title, who are to tell of the wonderful deeds of King Vikramāditya if anyone else tries to ascend the throne, the book appears to represent an attempt to provide a foundation for the already familiar cycle of tales by elaborating an artificial prehistory of the throne. The story as a whole seems to owe much to the fourth story in Jorgensen's Newārī collection:[4] "The Flower which Restores Youth" or to a similar tale. Jorgensen's story presents a consistent whole. The prince who is searching for the flower meets and marries various ladies during his quest, but after finding his flower, and the princess who comes out of it and whom he marries, he picks up all the other ladies on his return journey and brings them home with him. Our text is less skilfully put together. Though Bigarmijid is intent on fulfilling his first vow he never returns to the wives he has acquired in the course of his journey or to the kingdom he has agreed to reign over, in spite of promises to do so, supported in one instance by a parable which he tells. The story-teller appears to have lost sight of Bidyavadi and the nun, who drop out of the story the moment Bigarmijid leaves them. Certain elements of the story can be isolated and commented upon. Two episodes are to be found in the Kisna Qan collection. Firstly, a version of the tale of the wife who killed her own son in order to bring disaster on a co-wife is told on pages 16-31 of this collection, and also, in rather different terms, in Jorgensen's fifth story. It may be only coincidence that the theme of testing the women's sincerity by ordering them to remove their clothes in public and giving judgment to the modest one, which is used in both these tales, occurs also in our text where Bigarmijid tests the sincerity of the nun who wishes to receive instruction by the same method. Secondly, a version of the story of the unloved boy who set out for the realm of Vajradhara and became king of the gods, is told on pages 220-223 and 230-234. Further, Jorgensen's

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4. Hans Jorgensen, *Batīsaputrikākathā, The Tales of the Thirty-Two Statuettes*, Copenhagen 1939.

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eleventh story is a version of the tale of how Bigarmiǰid gave his flesh to a divinity as food in order to relieve another of the task.

There is very little in this text which can definitely be said to reflect Mongol culture, less even than in the Kisna Qan collection. On the other hand, the immediate origin of the themes is not clear either. The Mongol Vikramāditya cycle, while necessarily attached to the Indian cycle from which it takes its central motif of the magic throne, contains material which can be paralleled in non-Indian literatures. Some similarities are only very general. Thus the theme of the talking birds who give away information which enables the listener to plan his future action is a common one. It occurs in our text in chapters XXXI and XXX, and in the Arǰi Booǰi stories in chapter XII.[5] A variation from Korea is given by Zŏng in his tale: "The Story-spirits".[6] Of more interest is the episode in the Arǰi Booǰi stories of the boy who was tricked into a well in order to rescue a princess, and how he escaped from it. This occurs as an episode in a Chinese folk-tale.[7] Chapter XIII of the same Arǰi Booǰi collection contains a story about a wicked step-mother who feigns illness and demands the entrails of her step-children as medicine. There is a Chinese version of this too[8], and another Mongol version occurs in a recently published epic poem collected in Inner Mongolia[9]. The present text appears, however,

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5. C. R. Bawden, *Tales of King Vikramāditya and the Thirty-Two Wooden Men*, New Delhi 1960.

6. Zŏng In-Sŏb, *Folk Tales from Korea*, London 1952. See page 154.

7. See W. Eberhard, *Typen Chinesischer Volksmärchen*, FF Communications No. 120, Helsinki 1937, Märchen 122g. Also W. Eberhard, *Chinese Fairy Tales and Folk Tales*, London 1937, story No.1, "The Great Flood".

8. Eberhard, Märchen 33 and story No. 8, "The Pretty Little Calf".

9. *J̌ayar büritü-yin qayan*, in the collection *Γurban nasutai yunayan ulayan bayatur*, Köke qota 1956, pages 21-22. In general there is a considerable interchange of themes and motifs and whole stories between the neighbouring lands of China, Mongolia and Korea. The subject cannot be attempted here, but a few examples may characterise the connections. In particular the jests often attributed in Mongolia to the figure of Baldansengge are to be found in Chinese and Korean folk-literature. Thus:

i. Baldansengge makes a prince get out of his cart. (Published in the little collection *Wan noyon xar tergenees buuv*, Köke qota, 1956). Cf. Zŏng No. 42, "The Story of Admiral Yi".

ii. Eberhard, Schwank 11, I, 21. Cf. Mostaert, *Folklore Ordos* 2c.

iii. Eberhard, Schwank 11, I, 4. Cf. Mostaert, *Folklore Ordos* 2d.

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to give little scope for such studies, and even when similar themes occur, it is in such a different context that it is doubtful whether a comparison can be of much value. Thus in the third chapter of our book a Brahman persuades Bigarmiǰid to give his heart as medicine for his sick son, but this is not linked with the motif of a wicked step-mother trying by this means to destroy the life of her step-child as in the two tales just quoted. Further, it seems doubtful whether the motif of the wicked mother who kills her own son in order to bring a false accusation on her co-wife, which in our text is in many details identical with the similar story in the Kisna Qan collection and looks like a direct variant of it, has any connection with a theme common to both Mongol and Korean folk literature, whereby jealous co-wives or second wives bring false accusations to bear by hiding evidence of a monstrous birth in the bed of the other wife and then slandering her.[10] It is to be hoped that the present edition, copied from the rare Urga print of 1923, may facilitate the task of tracing the origin of the themes which go to make up the various Mongol Vikramāditya tales.

C. R. Bawden

Further, the Chinese motif of the ghost of a drowned person needing a substitute in the form of another drowned person before it can escape from the scene of its death, well documented in folk-literature (Eberhard, Märchen 132 and story No. 9, "Brother Ghost") and occurring in literary form in book 13 of *Liao-chai chih-i* ("Wang Liu-lang"; Giles, *Strange Stories from a Chinese Studio*, CVII, "The Fisherman and his Friend") is to be found also in Mongol oral literature in the repertory of Lubsang quγurči, where it has been attached to the figure of Geser Qan (Rintchen, *Folklore Mongol*, Wiesbaden 1960).

[10]. *J̌ayar büriγü-yin qaγan*, and Zǒng, op. cit., No. 97, "The Two Sisters, Rose and Lotus".

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पुस्तकालय
गुरुकुल कांगड़ी विश्वविद्यालय
हरिद्वार

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